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**BASEMENT
SUBLET**

ISSUE

#1

**OCTOBER
2014**

THE BASEMENT SUBLET OF HORROR MAGAZINE



**INTERVIEW WITH
BUTCH R. CLEAVER**



KING KUNG FU
BY RICHARD CHAMBERLAIN

ALSO:

- "BIRTHRIGHT" BY JON NICCUM
- MICHAEL VARRATI INTERVIEWS GUNTHER DEDMUND
- "ZOMBIES 'R' US" BY BEN URISH
- KANSAS/MISSOURI HORROR HOST DIRECTORY
- THE BASEMENT SUBLET OF HORROR EPISODE GUIDE

GUNTHER DEDMUND
HOST OF THE BASEMENT
SUBLET OF HORROR

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THE BASEMENT SUBLET OF HORROR MAGAZINE

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THE BASEMENT SUBLET OF HORROR MAGAZINE: INTERVIEW WITH BUTCH R. CLEAVER

Gunther: Butch, welcome to The Basement Sublet of Horror, it's good of you to allow us to interview you today.

Butch: Of course Gunther! Always good to visit with our TV neighbors!

Gunther: Most horror hosts are influenced by growing up watching television. Was there a horror host or TV show that inspired you as a youth?

Butch: Ah, my misspent youth was filled with late night monster movies, sprawling space operas and awesome shows like *Blakes7* and *Doctor Who*. Kitsch, low budget and backyard filmmaking ran in my tiny veins. I grew up in northern Kentucky and was able to watch two classic horror hosts thanks to the aluminum on the rabbit ears: Cincinnati's Cool Ghoul and Dayton's Dr. Creep. Creep was my favorite. It had a sort of "forbidden" adult edge to it, with all the bikini chicks and bawdy musicians, a horror host's Benny Hill if you will. I would spend my Sunday afternoons drinking in every Amicus, Hammer and Toho film he could throw at me, then spend the next week with friends in the playground discussing the monsters, sharing drawings and reenacting scenes. It was a halcyon youth indeed. All of these combined with a steady stream of horror in the '80s planted the seeds.

It wasn't until I stumbled across the Horror Host Underground in 2002 that I thought becoming a horror host could be a viable option. I met A. Ghastlee Ghoul and he encouraged me to give it a go. And that initial episode (a horrid anime/live action kaiju hybrid called "Attack of the Super Monsters") stretched into a 10 year hosting run!

Gunther: Butch Cleaver is a pretty off beat name for a horror host, how did your host name come about?

Butch: Well, I was looking for an off-beat persona. I felt the world of hosting was so stuffed with ghouls, vampires and mad scientists that there needed to be something a bit different. I started brainstorming all sorts of characters from undead cowboys to viral parasites that host films from inside the brains of their victims ... nothing really stuck. I always loved the '50s



(one of those yearning for a time you weren't born in things ...) and a friend suggested Ward Cleaver being a inspiration ... The name Cleaver stuck ... and to make it more "host friendly" we added Butch R. to it (Butcher ... har har ... boooooo) and added the word Meet (Meat) to the name of the show. The name really inspired the entire world design of the show.

Gunther: Could you tell us more about your background in media production that led to you producing a television program?

Butch: I started making small films on a Super 8 camera when I was 7 ... backyard epics indeed. Later graduating to VHS camcorders. Gosh I'm old ... I received an associate's in special effects design and pyrotechnics in the early '90s and began working on films (both features and indies) in the Toronto, Pittsburgh and Cleveland areas. After that I got a bachelor's in film and continued to work full-time in film and TV production for 10 years.

I ended up falling into the not-too-glamorous world of commercial and political media design. Today I own and

operate TransArtisan LLC, a modern digital storytelling company (transartisan.com) where I create entertainment trailers, commercials and educational media.



Gunther: Could you give us a brief history of Meet Cleaver Theatre, how did you get started?

Butch: As mentioned previously, A. Ghastlee Ghoul was instrumental in giving me the creative "kick in the rear" to give horror hosting a go. Production was easier for us, between the extensive production history of myself and much of my crew, and access to our own equipment. Our first shows were shot in an apartment living room and relied more on characters than sets. Later we moved to a location with an exterior studio and were able to concentrate more on fancy sets and effects (your definition of fancy may vary-wink).



MEET CLEAVER THEATRE

We introduced green screens to help us shoot smaller segments more quickly, added lighting etc. It was a process that grew over the first three years. The show was originally intended as a way for all of us friends to get together and act goofy and keep our production skills exercised. It sort of grew legs and went a bit further than that ... many thanks to my excellent crew, friends and our awesome fan base!

We just retired the show earlier this year...so altogether the show ran for 11 years. I would like to thank my main crew (Scot & Tracy Kaeff, Jeanne Dietrick, Dave Powers and Alex Kennsington) as well as all those who helped out along the way. You guys were the heart and soul of the show and we couldn't have done it without you!

Gunther: How long has your show been broadcast on the air? And I know part of the run of your show has been on the web. Is it still available online?

Butch: We had an on air run of around seven years. Ironically we were NEVER shown in our hometown of Cincinnati. We were shown extensively in Minneapolis, MN, and Detroit, MI, as well as having frequent showings in Los Angeles, DC, Cleveland, and Monterey, (Thanks to fellow host Remo D. for that!)

We were available online from our inception in 2003. We used to host full episodes on our website, but switched to shorter "webisodes" called "Sub-Atomic" for bandwidth issues and shrinking viewer attention spans.

Sadly our website is no more. It was removed just this year. You can still see Sub-Atomic episodes on the Meet Cleaver Theatre YouTube site and some full episodes still appear from time to time on "The Monster Channel" and "Kreepy Kastle TV" online. We can also be seen guest hosting some episodes of Gunther's own "Basement Sublet of Horror" as well as an episode of Remo D's "Manor of Mayhem".

You can still see the opening to our original full-length TV show on our YouTube site. Here's the link to it:

<http://www.youtube.com/user/meetcleaver/videos>

Gunther: I've only seen the 15-minute web version of Meet Cleaver Theatre, could you tell us about the opening sequence of your original full-length show?

Butch: The opening sequence of the full length show is a wild mash-up of all of our characters, popular and obscure. It's a little different than the typical horror host intro ... it's garish and up-beat and was a lot of fun! Brings back so many good memories.

Gunther: You've met and have worked with the famed Ohio horror host A. Ghastlee Ghoul, as well as other horror hosts in your area, Would you tell us about those experiences?

Butch: Being in Ohio, the horror-host capital of the universe, I've had the good fortune to meet and work with a number of fantastic and talented souls.

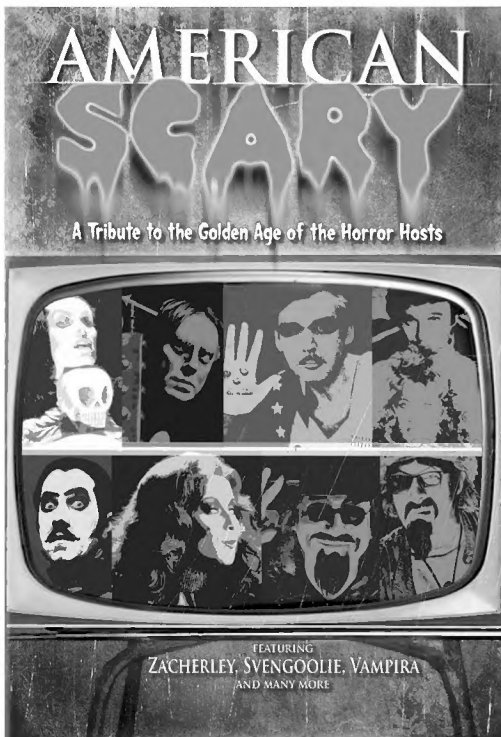


Ghastlee was the first and was so welcoming. He is a champion for horror-hosts and is very warm and encouraging to all hosts (especially new guys and gals).

So many hosts have come and gone ... but I'll touch on some of the highlights from those 11 years. I had the fantastic opportunity to participate in the first-ever horror-host wedding of Ghastlee & Suspira at the Cinema Wasteland horror convention in Cleveland. I visited Remo D. in Monterey California and was able to not only co-host one of his shows, but work with a very young horror-host contest winner that day ... a class act and a fun time all around. I was able to participate in the horror-host documentary: "American Scary." I've also had the privilege of working with you, Gunther, and got to host one of my favorite rotten-classics on your show "Monster-a-go-go." I've met so many hosts throughout the years as well and it's been a real treat. So many are supportive, talented and fun.



A. Ghastlee Ghoul & Butch R. Cleaver
at the Dr. Creep benefit in Ohio.



Gunther: How did your involvement in American Scary come about and what was the experience of being interviewed for the film like?

Butch: It was a fun opportunity! It came about much like everything in media ... being at the right place at the right time! The filmmakers were visiting the Cinema Wasteland convention where we were performing and we just hooked up. The shooting atmosphere was very DIY and quite comfortable. We shot our bits in their hotel room in front of a green screen.

Remember kids, keep yourself open for strange opportunities! And if you have a dream to try something like this out, don't hesitate. Take the first step and go for it. There is an awesome community out there waiting to help you out!

Gunther: I've seen photos of live Meet Cleaver Theatre events that you've staged; tell me how those came about?

Butch: MCT (Meat Cleaver Theatre) live has appeared at numerous conventions and bars throughout our decade of decadence! Our show usually consists of a live hosting of short media, like trailers and a game show

of sorts. Lots of audience participation. I think Butch lends himself to the game show atmosphere much more readily. I actually miss the live show aspect ... it's very unpredictable but it's usually a wild time!

Gunther: Are there any co-hosts or returning characters that appear on your show, if so tell us a bit about them?

Butch R. Cleaver discusses script changes with Emergo



Butch: We had quite a sprawling cast of recurring characters in our run. Two of the most popular recurring characters were “Emergo,” a talking skeleton that Butch pulled out of his closet, and Saint Corman: the patron saint of B-movies. Emergo was a great raunchy sidekick akin to Redd Fox, and was great fun to play off of. Saint Corman would pop on every once in a while to bestow his divine knowledge of films and general cautionary advice.

Both were played by Scot Kaeff, one of my best friends that I’ve known since elementary school ... so we had a lot of chemistry and I think it paid off.

Gunther: Joan E. Cleaver is often a guest host on your show and also your live events; has she been involved with the show from the beginning?

Butch: Joan is my TV wife AND my real-life wife! We have been married for nearly the entire run of the show, so the fit was very natural. We originally had her as a head in a jar that lit up when she spoke (ala “Brain that Wouldn’t Die”), but quickly found that it was much more fun to interact with her “live.” We just stitched her head onto a willing donor body and off we went!

Gunther: It was nice chatting with you Butch, thank you for taking the time to allow us to interview you for The Basement Sublet of Horror magazine. We look forward to seeing your future projects.

Butch: Always a pleasure, dear Gunther! Thanks for the opportunity!

Stay Weird!



Butch & Joan E. Cleaver



MEET CLEAVER THEATRE PHOTO PAGE



Meet Cleaver Cheese
Advisory System

COLEMAN FRANCIS

SEVERE RISK
OF BOREDOM

SANDY FRANK

HIGH RISK
OF CONFUSION

ED WOOD

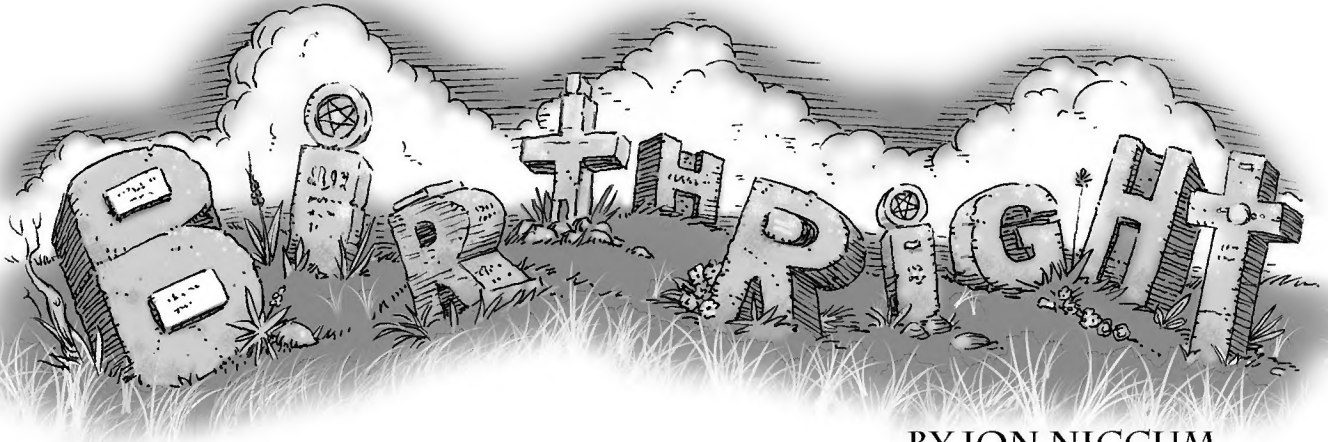
ELEVATED RISK
OF CROSS DRESSING

RUSS MEYER

GENERAL RISK
OF CHEESE/BOOBS

ROGER CORMAN

LOW RISK OF
DISAPPOINTMENT



BY JON NICCUM

You can go to Hell.

Not just by coveting your neighbor's wife, robbing an old man or murdering a rival. You can physically get there.

There are six tangible entrances to Hell ... and I know where one is.

There's not much to this place called Stull, Kansas. It's a stale little town in the eastern half of the state, harboring only a handful of residents. A few rickety buildings litter the dry prairie, and a sparse cemetery sits just off the main road.

Located in the 70 miles between Topeka and Kansas City, the forgettable settlement has managed to earn a reputation for one lone thing: City folk believe it's a haven for Satanists.

That view is not given much credence until Halloween. During the "witching season," high school kids from around the county drink themselves into courage and cruise around Stull looking for feed cap-wearing Damians. Actually, the town's reputation is quite a misconception. There is no evidence of devil worshiping in this conservative, rural outpost - at least none I've ever come across. But there is a hidden portal to Hell.

As the myth goes, Stull was selected because it's the exact geographical center of the United States. Any cartographic research will dispel this claim (the center is located about 175 miles to the northwest), but the reasoning is fairly sound. From what I understand, this once was the central point of the continent back when the gateway was first created, but thousands of years of tectonic shifting has jumbled the topography.

Near an isolated farmhouse about a mile from the cemetery rests a modern toolshed, flanked by a non-working, decrepit windmill and a scattering of worn truck tires. The modular building's south entrance reveals a set of rusty metal double-doors that open up from the ground. The doors are never locked - they're not allowed to be - but it's unlikely anyone would think of snooping inside by accident.

The first indications to reveal this venue something other than a storage site for farming equipment are the 18 steps hewn from solid limestone that lead steeply downward. They're uncomfortably large -- you can't really cross more than one at a time. Instead, you are forced to shuffle both feet onto a single step then proceed to the next. For seeing so little usage, the carved stone is smooth, as if it spent centuries battered by the ocean.

Considering the eventual destination, the descent toward the base of the first tier is not unpleasant. There's a piercing cold breeze that's refreshing after coming in from the dogged Kansas sun. The dampness gives the impression that you're exploring a cave, as does the pitch blackness of the environment (a regular handheld flashlight offers minimal consolation).

But the lack of creatures indigenous to such a spot becomes perceptible. No bats, salamanders nor insects can be found. I've tried looking under loose rocks and against walls, but the only living thing in the cavern is yourself.

With each level, the 18th step results in a platform about two dozen-feet long. The pathway takes a sharp left that narrows to just a few yards across, and then the steps decline again. It's hard to keep track of how many of these multiple planes exist, since if you concentrate on counting you'll never reach the end.

Only by accident did I discover that you must take a fall near the top of one of the platforms. Otherwise, you'll keep spiraling downward until exhaustion or dehydration forces a return to the surface. But once a physical fall is committed, then you'll land - a tad bruised and bloodied, but unharmed - on the lowest rung. There the pathway compresses until you are compelled to duck under a jagged rock ceiling to emerge on the other side.

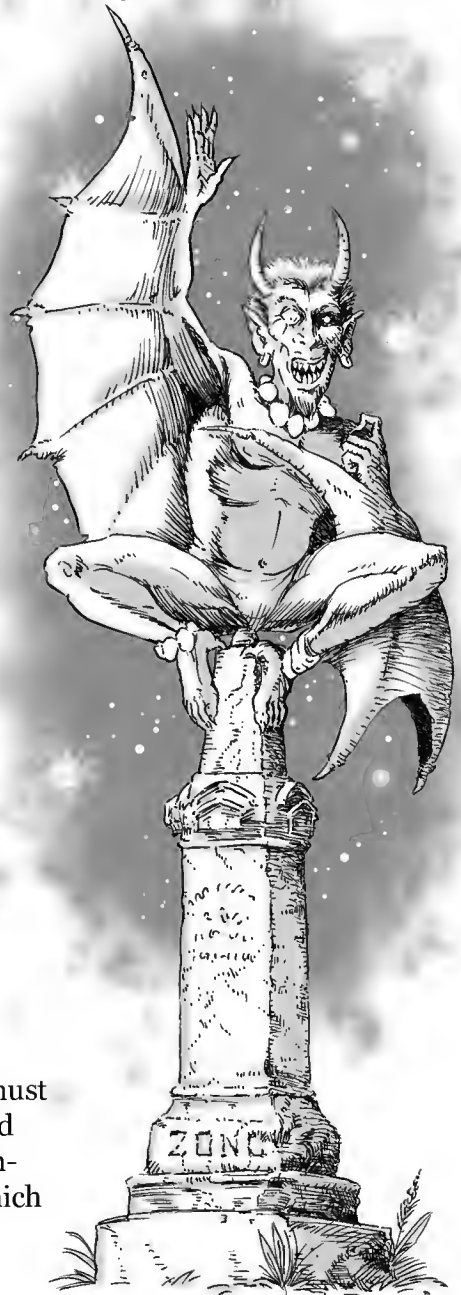
The sight that greets you is startling ... threatening. A bronze, unfeasibly large door looms some scant paces from the previous overhang. It's impossible to discern if the structure opens inward or outward, or from what side. No handle is visible. There is only its rectangular shape to even indicate it's a door. Ornate symmetrical patterns like waves crashing into one another decorate the facade, hypnotic in their inscrutability.

There's no chance of opening the portal with contemporary tools. It would be impossible to carry a jack-hammer or Jaws of Life through to this point anyway due to the dimensions of the place. Actually, the only way to unlock the door is through speech.

You must utter the word "birthright."

It works in any language: geburtsrecht, patrimonio, prvorodstva, droit de naissance.

The meaning of the password is connected to why you must fall to gain access. The creator of this destination is consumed by his own perceived betrayal. And this conviction, and his indescribable vanity, are what fuels his hatred. It's a hate to which mortals can't possibly relate. Atheists and agnostics abhor "religion," for they don't really believe in God. But the Dark



Angel knows of his adversary's existence. He is reminded every second of every passing day of his own status as an inferior deity - the eventual loser in an archaic struggle that began because of some very mortal sins: envy, greed, pride.

These private entrances to Hell persist for the lone reason he desires an occasional visitor for whom to vent his smoldering indignation. To make a rabid speech bloated with all the pain and vitriol that mankind has ever mustered. And every few decades a human or two will decipher the cryptic clues and piece together the scattered charts that lead to one of these six portals. Maybe even this one. They'll make the journey with grand expectations, only to find that being a good listener doesn't guarantee you any favors.

As for my role in all of this, I'm the landlord of these few dozen acres that accommodate the entryway. The property has been in my family for generations. Now I own it - or it owns me.

Oddly enough, I've never attempted to open the door ... until today.

As I reach for the icy, unflinching facade, running my wrinkled fingers over those swirling designs, I realize how beautiful it is. But beauty and evil have always been soulmates.

I retreat a few paces.

"Birthright," I call, surprised by how hoarse my voice sounds.

Without an instant of hesitation, metal begins to grind against stone. A rumble builds to a deafening level, like a stampede of bronze cattle.

The immense door gradually lowers into the rock beneath my boots. The earth seems to I stand up straight to peer over the hatch as it sinks. But I'm greeted by darkness. Not a hint of light emanates from within the threshold. It couldn't be called black; it's more of a nothingness. Akin to the vacuum of space ... except, there is sound.

Footsteps. Like an army legion marching as one.
Measured, guttural thuds against the unyielding stone.

He approaches.

There are things I've longed to
say to him. Things he needs to hear.
And I may never get another
chance.

I've been rehearsing this speech
for years.



(Illustrations by Rik Verlin Livingston)

PODCAST - REVIEWS - ARTICLES - WOMEN OF HORROR - TRAILERS



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A black and white graphic featuring a large circular logo on the left with the text "86'd STUDIOS". The background is a collage of comic book panels, including "THUNDERCLAP", "G.G. REMEDY", "CONDORHOEA INS GLEET", "BORRELL'S DRUG COMPANY", "EM HARD", "Duke's", "THEATRE FUN", "SHOCK TREATMENT", "HOME", "SPLIZ NAGE", "BIZZARE", "EIGHTY SIXED", and "VC". At the bottom, the text "86'd STUDIOS ARE THE CREATORS OF 86'd: AN ALTERNATIVE HORROR ANTHOLOGY OF COMIX AND ART INTENDED FOR MATURE AUDIENCES." is written in a bold, sans-serif font. The email address "86dstudios@gmail.com" is written above the text. The logo "VC" is in the bottom right corner.

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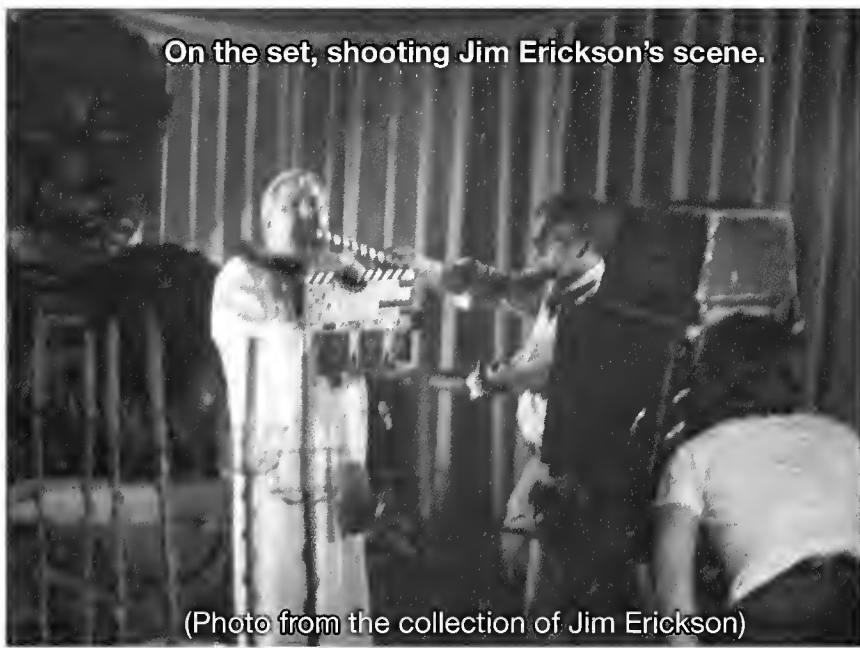


SOME FUNNY MONKEY BUSINESS *by Richard Chamberlain*

The plot of the movie is simple enough and somewhat familiar. We have the main character, King Kung Fu, a talking gorilla who is sent to the United States as a gift by his embarrassed sensei, Alfunku, played by local Wichita State University professor Jim Erickson. Before arriving in New York, he stops off in mid-America, better known as Wichita, so the redneck locals can get a glimpse (the TV newsman's words, not mine). The gorilla captures the attention of a Carl Denham wannabe



named Bo Burgess, played by Billy Schwartz. Never heard of Billy Schwartz? That's because he never did another movie (along with the rest of the cast). Bo wants to use the lovely Rae Fay, as played by Maxine Gray, to lure the gorilla away for the usual dreams of fortune and glory. Bo and his sidekick run into various slapstick obstacles that lead to the gorilla's release and relentless rampage throughout Wichita while local lawman Captain J. W. Duke, played by Tom Leahy in his best/worst John Wayne impersonation, and his deputy, officer Pilgrim, continue their search. Confrontations with King Kung Fu result in a display of his martial arts mastery with flashbacks to his sensei (where's David Carradine when you need him?). The madcap madness concludes with our fearless gorilla climbing atop the largest building in Wichita (at the time), the downtown Holiday Inn. King Kung Fu outwits the authorities and is last seen piloting the police helicopter into the sunset.



On the set, shooting Jim Erickson's scene.

(Photo from the collection of Jim Erickson)

Going into the movie, it's best to know right from the start that it is a parody and smash-up of giant-gorillas-run-amuck and kung fu films. Unlike "Manos: The Hands of Fate", this movie never takes itself too seriously. From the opening segment, when we see that it was "Filmed in Simianscope," you should know exactly what you're dealing with. It is full of clichés, spoofs and non-stop corniness. There are no hidden horror elements at all. It's a straight-up comedy that some modern-day viewers may compare to the Scary Movie series. When discussing B movies, we tend to overlook comedies. However, there is a legitimate argument that at first look this "classic" could be grade Z. The production is second-rate and the cast is full of unknowns that probably never even made it to local stage productions. This is where we need to peel back the

outer layer and look at what went behind the making of the film and the period in which it was made.



We are beginning to take for granted that virtually anyone can make a movie these days. Cameras are easy to acquire and videos posted almost instantaneously on YouTube. Direct-to-DVD movies are released weekly. But in 1974, even a low-budget film required expensive cameras and production. The one constant is that it takes virtually no talent to make a movie but it is required to make a good one. Bob Walterscheid was one of the main driving forces behind "King Kung Fu," serving as

The monkey of mystery himself, King Kung Fu.

producer as well as receiving screenplay credit. Add to the fact that it seems his entire family had some minor role in the film, it was clearly a work of passion for him. Even as recent as 2005, he was online leaving comments on IMDB still defending and praising the movie. He takes great offense to anyone calling the movie “the worst of all time.” He insists the gorilla does not really talk but that what we hear is his inner voice. Unfortunately, some of the characters apparently hear this inner voice as well as they respond to his words. I would agree that it’s not the worst movie ever made. As a comedy it occasionally works and for someone living in Wichita, it serves as a time capsule back to the ‘70s.

The movie is full of locations still present in Wichita today. We have several scenes at the Sedgwick County Zoo, then only three years old. We witness a baseball game with the Wichita Aeros at the legendary Lawrence-Dumont Stadium and see several dinner scenes at the Rock Road Pizza Hut, the national pizza chain that was founded in Wichita. We spend some time at the Joyland amusement park including the death defying roller coaster (death defying because one wonders how it’s still standing). Sadly, this has been closed for years and, despite recent efforts to reopen it, time and Mother Nature have left the vandalized park crumbling and a local eyesore. We also get to see what was then the tallest building in Wichita: the downtown Holiday Inn. On a darker note, this was also the same location for a sniper shooting in 1976 when Michael Soles killed three people and wounded seven others. It has since been converted into an apartment building and continues to struggle to leave its dark history in the past. It overshadows the fun for those of us who remember the shooting.

The only two cast members of note are Jim Erickson and Tom Leahy. Jim Erickson, who played our sensei Alfunku, was a film-



Copy of a sketch for the movie poster design.



King Kung Fu atop Wichita's high rise Holiday Inn.

professor at Wichita State University from 1966 until his retirement in 1997. Despite being a local movie host he is also a film critic who continues to provide review for a local public radio station. Tom Leahy is a name some may remember from "The Beast from the Beginning of Time", that other Wichita film from 1965. While he did help with some of the costumes and makeup, his main contribution was that of the John Wayne inspired sheriff. Both performances are campy but highlights of the film. They have some talent while much of the rest of the cast are amateurish at best. It is sad that Tom Leahy is not listed on IMDB, a major oversight that will hopefully be corrected someday.



The movie never made millions but it did see the light of day unlike "The Beast." Production was started in 1974 and producer Bob Walterscheid claims they were the first to use the new 16mm negative film. He also claims that, had they finished on time, they would have been out before "Airplane" hit the theaters and it may have been given more respect than it received. However, financial setbacks prevented the film from being released until 1987. The film was "blown up" for a 35mm theatrical release and received its theatrical debut at the long-gone Crest Theatre in Wichita. It reportedly played in 11 theaters across the country and was sold to Japan, Taiwan and Poland. It later saw a one-night film revival when it played as a fundraiser at the Wichita Orpheum Theatre. The audience loved the film and laughed throughout, pleasing Bob Walterscheid as they truly understood it as the comedy it was always meant to be.

Despite all of the best intentions from Bob Walterscheid and director Lance Hayes, the movie



Bob Walterscheid on the set.

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The story
of a
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Gorilla
who
knows
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Magazine distribution ad for the film from 1987.

never lives up to its potential. It could have its own place alongside other parody films but it suffers from some very poor acting and a very badly edited climax. The helicopter sequence and confrontation atop the Holiday Inn are clearly where the production ran out of movie. Quality of the film stock also varies greatly. Even with our cheese hats firmly on, the sequence comes across looking like a very bad student film and causes what was an occasionally funny film to end very flat. However, if you are a fan of such "disaster" films, then I would recommend "King Kung Fu" if for no other reason than to see what is essentially a forgotten local project. Unlike "The Beast from the Beginning of Time," "King Kung Fu" is easily available on DVD. I doubt this cinematic classic will ever get the Blu-ray treatment, so don't hold your breath waiting for the high-definition, remastered, extended director's cut edition. The movie is far from a classic but is an interesting glimpse back at a simpler time when a filmmaker would dream of seeing his work on the big screen rather than a direct-to-DVD release or a Saturday night SyFy original.



END

BSOH MAGAZINE CONTRIBUTORS

Richard Chamberlain

(Contributing writer)

A regular routine for Richard growing up was watching the Saturday night Creature Feature with Crematia Mortem on channel 41KSHB out of Kansas City. His blog is called Monster Movie Kid, and he has co-hosted several podcasts, including the B-Movie Podcast with Vince Rotolo and Monster Kid Radio with Derek M. Koch.



Brian Easterling

He is known for his film work on The Vineyard (2007), TechMare (2007) and Hoffa (1992). He has been married to Jeanne Dietrick since October 25, 2003. He created and produces an independent horror host program called "Meet Cleaver Theatre". Brian Easterling appears at numerous conventions through-out the country as his "horror host" character "Butch R. Cleaver".



Jon Niccum (Writer)

Has won several dozen national awards for his entertainment writing, including multiple honors from the Suburban Newspapers of America, American Association of Sunday and Feature Editors, National Federation of Press Women, and many more. Additionally, he has written the official record label bios for dozens of artists including Evanescence, Jeff Beck, Leon Redbone and Joe Satriani.



Ben Urish

(Contributing writer)

Ben has been collaborating with Demolition Kitchen since it's beginnings in 1985. Appearing under the name Keith Gist, he has been featured on a number of our audio recorded releases. He is currently a professor of American Studies and has published several books, including one on the life of musician John Lennon.



Michael Varrati (Writer)

Frequently contributes articles and interviews to horror genre themed publications and websites. Michael studied acting for the camera at Kent State University under character actor Rohn Thomas. He is known for writing the screenplays for Tales of Poe (2014), Razor Days (2012) and The Sins of Dracula (2014).

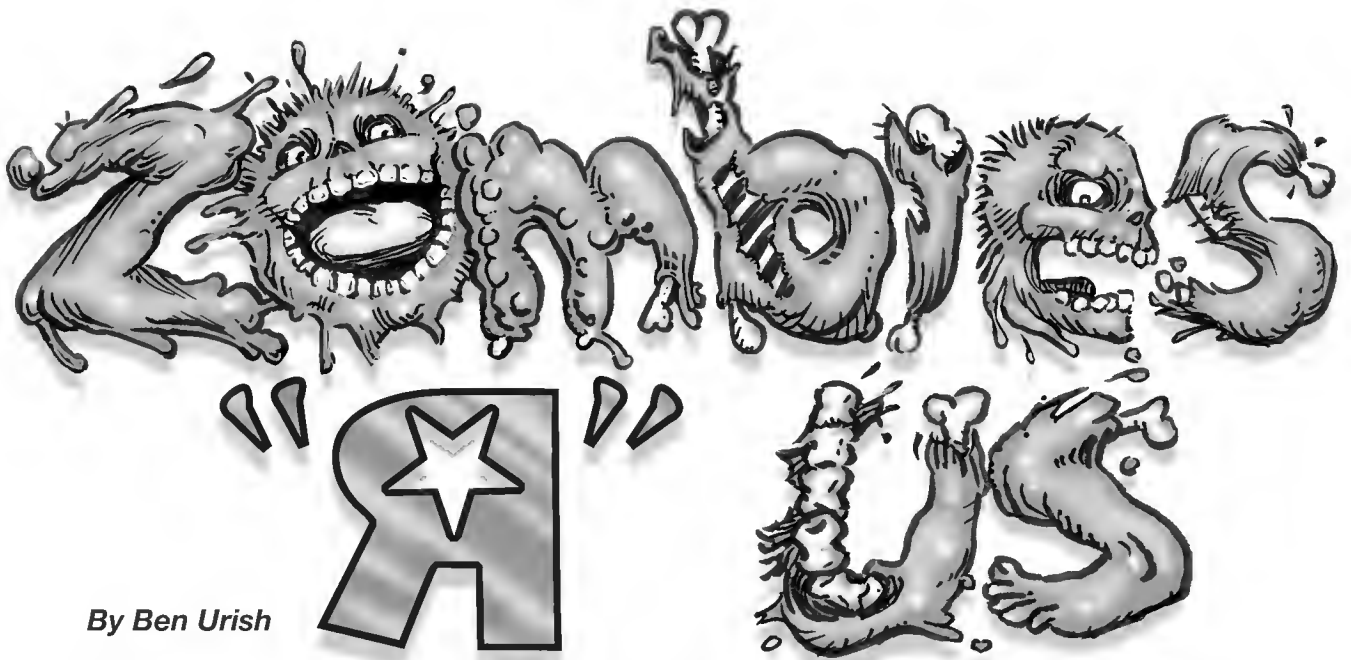


Larry Phillips

(Back cover painting)

Larry is a freelance painter and artist who lives in the Lawrence, Kansas area. He is interested in a diverse array of subject matter, including landscapes, the supernatural, horror, and the occult.





By Ben Urish

As hungry as they are for us, it seems we hunger for Zombies even more. Films, TV series, games and more - to paraphrase Poe, Zombies are manifold.

And look how they've evolved. Once the lumbering mind-controlled Haitian-Zombie of legend and countless B-movies proliferated, eventually becoming the diseased but still slow motion hoard of later years. Next came the rabid, high-speed viral crowd-and now we have Zombies who retain or regain some of their mind.

One thing unites them though - our fear. Not our actual fear of Zombies - our fear of losing our sense of self - our identity.

The Zombies of 1930s and 1940s cinema, stalking the terrain doing the bidding of their masters, were the embodiment of Depression era fears of erasure of unique identity. Do I exist without a job, if I can't fill my social role? If I get a job, am I just a cog in the factory machine, or just another grunt in the army?

And the pervasive looming shadow of dehumanizing fascism was cast far, wide—and deep in the collective mindset. Forces, none of them benevolent, were controlling us - or seeking to. And people felt powerless.

The diseased undead of the 1970s and beyond reflected other fears of identity and personhood. If the system is corrupt - and sick - how can I survive, being so much ingrained into the system? And how will the sick corrupt system see me if I am not corrupted? It is very telling that the most famous film of this type ends with the killing of a healthy ethnic minority - not seen as being fully human, followed by images of the dead, disturbingly similar to Holocaust photos.

The electric age has created a new frontier and erased old methods of creating identity. The new ones are suspect. Old definitions of privacy and persona are lacking; new ones are lagging. Do I exist if no one "likes" my post, follows my tweet, responds to Vine or Instagrams me their actions? How do I know? Take away my phone-portal and I vanish into the ether, bit by bit, Zombie byte by Zombie byte.

And so we run around, infected by the virus of capitalistic consumerism, mindlessly consuming everything in our path, in the empty hope that our mass consumption will nourish us, satisfy us, and give us meaning - give us purpose beyond the consumption itself. Give us identity. How do we define our unique identity in mass action? Like the rabid viral Zombies, we can't seem to stop ourselves. Are we smart enough for all this technology? Or do we need more bra-a-a-ains?

But there may be hope. The most recent trend has been Zombies that can think and feel; Zombies that are unique and individual. Is it a sign that we are coming to terms with the fast-paced cultural changes and reconfiguring our selves - our senses of selfhood?

Or does the "Intelligent Zombie" signal the ultimate triumph of the super-elite, the one percenters who lord their hyper-consumption over the rest of us? Is this the birth of a Zombified Social Stratification that leads to the ultimate Plutocracy?

Time will tell but in the meantime, keep running. One thing is for sure, though. No matter how fast we run, we can't get away from ourselves. **END**

(Illustrations by Rik Verlin Livingston)




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PROGRAM GUIDE



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INTERVIEW WITH GUNTHER DEDMUND

BY MICHAEL VARRATI



Varrati: My first and most obvious question is also perhaps the most important (and the first question I ask everyone): How did Gunther Dedmund get started? What's the history of the Basement Sublet of Horror? While I have found that each host, regardless of location, shares the common love of the horror and sci-fi genre of film, the events that brought each to the realm of hosting are often vastly different and incredibly unique to each person and character. I'm interested to hear how things got underway for you?

Gunther: Gunther Dedmund got his start at a benefit midnight movie show at Wichita State University in 1984. At that time, he was a zombie sidekick to a local guy who won a contest to be a horror host. I can't remember his name and it was a one-time gig. The only element that has remained the same to the current Gunther Dedmund character are the glasses. The name Gunther Dedmund came from a character that appeared in a dream that I had in 1983, in which I was watching a TV show called "Gunther Dedmund's Floating Space Ship." Gunther was an old man who hosted the show from a floating saucer that hovered over the city. In the dream he was more of a talk show host rather than a horror movie show host.

I've wanted to be a movie host for most of my life, starting when I was a kid showing movies in my garage to the neighborhood kids. I turned our garage into a movie theater, pulling all of the chairs from our house, setting them up in rows, hand drawing advertising flyers and my Mom would help out by making the popcorn. All my first jobs were in movie theaters.



The original zombie version of Gunther Dedmund, 1983

The movies that I host were influenced by a touring movie show from the 1970s called "The Schlitz Movie Orgy," where compilation reels of various 16mm film were shown with a running

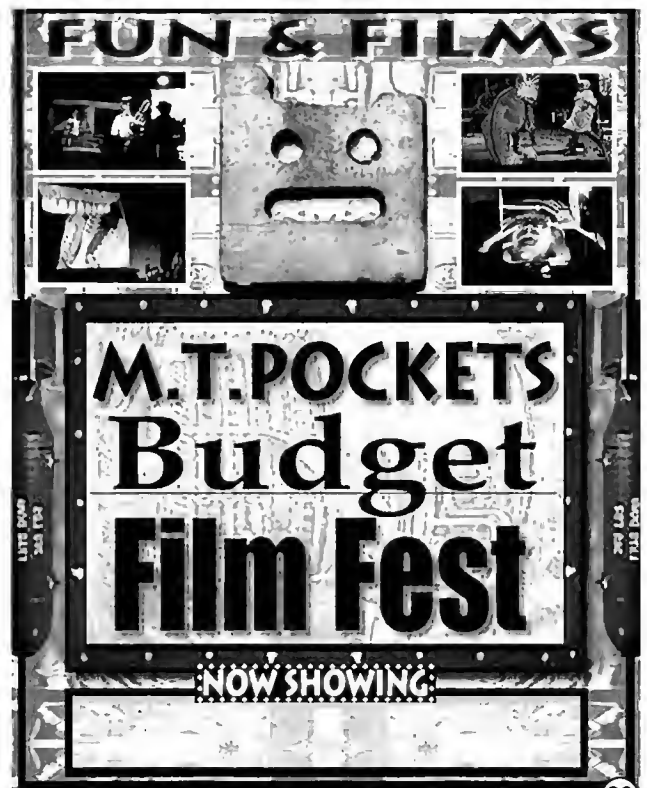


time of well over three hours. There would usually be a feature film that they cut into segments and inter-cut other various films in-between using the feature film as a loose structure. They weren't horror movies, just bad ones. My interest in horror movies stems from being a fan of the Host and Rodney and the magazine Famous Monsters of Filmland, by Forrest Ackerman. While managing a drive-in theater in Emporia, Kansas, I started re-cutting the old scraps of film laying around the booth out of boredom during an all-night R-rated skin flick package. I essentially built my own intermission reel that was nonsense and whose soul purpose was to mess with the late-night audience. When I finished my 12-minute homage to drive-in intermissions reel, I premiered it on an unrepentant late-night drive in crowd resulting in mass confusion and protest. I remember one couple standing on the movie lot on their way to concessions, standing frozen with their mouths hanging open in disbelief as the countdown timer for showtime suddenly came to an end then reset back to ten minutes till showtime

counting down again. I wound up screening my "film" for the city manager, figuring that I was going to be fired. But, the city manager and others who watched it laughed almost all the way through the reel. I was reprimanded but the city manager told me that I could continue showing my "films" as long as it was only late at night.

During the 1980s, film libraries began throwing away all of their old 16mm films and I happened along at the right time as the guy who would "haul away old films for free." I started re-editing these films and making them into more art house oriented films, showing them at art gallery openings to limited success. I was already nostalgic for my days at the drive-in theater so my next project became an outdoor movie event that I named "The Escape' Drive-in." The films were longer versions of my earlier drive-in intermissions, except they now had themes and would either be clip reels or re-edited feature films. They were a combination of horror movies, instructional films and TV commercials. These shows also involved live music and a prize drawing.

The "M.T. Pockets Budget Film Fest" was the next incarnation and was similar in structure to the outdoor movie show, but it was inside and the films became tighter with the jokes or gags coming faster. M.T. Pockets Budget Film Fest ran for a total of nine years until I reached a point where I could no longer keep up with the production requirements and keep a full-time job. The show had a fan base already, but I needed a way to continue the show without having such a great demand on my time.



INTERVIEW WITH GUNTHER DEDMUND

It seemed that a TV show might fit the bill, so I began developing a new version of the show. So, I set off on my own to produce a horror host show. I'd been a big fan of the horror host show, "The Host and Rodney," in Wichita where I grew up. The Host's program began in one of the traditional formats for a horror host show, with a lone house on a hill with lightning flashing all around. There was a single light on in the basement, or dungeon window and the camera would slowly move into the window cross fading onto the dungeon set where the Host would appear. My parody version features a lone ranch-style home on a hill, since I grew up in this type of home also living in a ranch-style home now, with the only light on being a light in the basement window. Since I have experience in video production I also created all of the rest of the elements of the show including the music, the make-up, costumes, etc. The location set for the show was actually the easiest part of the production, I use my own film library and editing space in my basement it was already full of strange odds and ends. Once I had a number of episodes prepared, I sent a demo to the local TV station and applied for a public access spot.



Michael Monahan's rendering of Tom Leahy as "The Host" from Wichita's Nightmare

Varrati: The horror host community is certainly not an isolated one, and I have found that a lot of hosts have had interaction with or influence on each other. What horror hosts from the past did you grow up watching, if you did, and what hosts do admire that are working now?

Gunther: I grew up in Wichita, Kansas, where there were several movie hosts on the air throughout the years. The biggest influence on me personally was Tom Leahy's "The Host and Rodney", which was one of the first horror host shows in the country and also returned several times even



through the '90s. The other main movie host in Wichita hosted regular movies late at night; his name was "Ol' Flick" played by Jim Erickson. Jim has been a big help with my movie shows over the years too, lending support and good reviews as he is one of Wichita's prominent movie critics too.

I'd have to say that my favorite current horror host would be Doktor Goulfinger from California, with the introduction of items from his collection; he has probably the most interesting show in the country

Varrati: One of the most obvious reasons the tradition of the horror host has survived is because of the fans. It seems whenever I tell people about this project, they instantly become nostalgic and want to share memories of their favorite hosts and shows, and because of this, a lot of hosts end up havin some

Michael Monahan as Doktor Ghoulfinger

good memories of fans (some good, some bad, some just completely out there); have you had any notable fan encounters or interactions?

Gunther: There are several die-hard fans of the Basement Sublet of Horror in Lawrence, KS, but the best reactions that I've had were at a horror convention held in Wichita called "A Feast of Horrors." Quite a few people ventured through the convention, everyone was nice and asked a lot of questions about Basement Sublet of Horror. The convention also featured Kansas City horror host Crematia Mortem, who was very gracious to allow me to interview her; the interview is currently on YouTube.

Varrati: You told me about the development of the Gunther Dedmund character, as well as how you got the show up and running, utilizing your own production knowledge to pull off all the various tricks and effects of the show, and now I want to know more about the show itself. Are there any particular milestones or favorite memories from the show that stand out over others?

Gunther: The biggest milestone has been producing this show by myself. I've worked with friends on some of the episodes; however the majority of the work and episodes are a product of my own doing. As far as episodes go, "The Last Woman On Earth" was a standout show because I introduced a new character named Richard Wayne, a newscaster from the Channel News Action Team who travels into space via a Minute Man missile stored in an abandoned silo outside of the BSOH ranch-style house. He has little to do with horror, but fit into a sub plot line perfectly. It's a fun show and I don't necessarily feel bound to any of the usual conventions of what a horror host show should be. I also worked with Scott Phillips, author of the "Ice Harvest" and "Cottonwood." who played two characters: Tex LeBeauf, a space alien abductee and subway cowboy poet and a new landlord who tries to evict Gunther from the basement apartment to build a chemical "lab."



Varrati: A lot of the hosts I've talked to mentioned how when they became a host, it was usually a side gig, and how they still had other things they planned on pursuing ... but the persona of the host eventually takes over your life. How much of Joel Sanderson is Gunther, and vice-versa ... and do you ever feel like being a horror host has pigeon-holed you into something specific?

Gunther: Gunther is just another persona in my stable of different characters that are like skins that I can easily step into or out of at any time. People have commented on how I talk about

INTERVIEW WITH GUNTHER DEDMUND

Gunther in the third person as if he's someone else, he actually is to me. Gunther is such a separate entity to me that it's rare that anyone recognizes me as Gunther in public, since we are so different. But, I can easily step into Gunther; lately I've been letting him get as weird and crazy as I feel the character can get without going too far over the line.



Joel transforms into Gunther Dedmund

Throughout my life I've had many personas, it's the way I work and communicate with the world. I have intense stage fright and I'm almost completely unable to perform in front of people without freezing up. Early on in college I wanted to create a radio show to promote a sculpture exhibit. It took weeks to finish the radio show since I hadn't worked in the medium before. Once the show was completed, it was accepted for a one-time broadcast during the week of the exhibit. The producer of the show liked what he heard and asked me if I wanted a deejay position. My initial shows were terrible since I could barely talk on the mic without stuttering, but the producer believed in me even though my shows were hap hazard. So, "Hap Hazard" became my on-air name. Another deejay decided to help me with performance and he told me to define a character that can do anything, and then step into that persona. This is a concept that I immediately grasped since I'd had a rich imaginative childhood and Hap became the host of "Monster Island Radio." This method has served me ever since. One of my favorite stories is about a fictitious band that I created. I thought that the wild back stories and mythology of the band and its members was kind of outrageous and didn't expect people to believe any of it. However, people did believe the band was real and their recordings started selling. I didn't think anything of it when I put my actual home address in the liner notes of the recordings then people started coming by our apartment looking for "the band." I was so detached from my own fantasy that it didn't dawn on me that they were looking for what I'd created. Finally a promoter for a local club came by our apartment to book the band for a show. "Where's the band?", he asked since I didn't look anything like band members on the recordings packaging. My girlfriend started laughing and pointed to me "There's the band" she said, "Where?" answered the promoter. I wasn't trying to pull a scam, so I wound up telling the promoter the whole story and how it was all a fictional creation I did to entertain myself.



Joel editing films in the basement.

INTERVIEW WITH GUNTHER DEDMUND

Varrati: You mentioned all the films you show are part of your own personal film library; that said, I also know a lot of hosts are relegated to public domain films... I can assume that this has limited what you've been able to show. If you were given carte blanche for just one episode, what would be your dream film to host?

Gunther: Actually, I would like to host a rare previously unseen film that I am yet to find. I like working with films I've discovered. There isn't a specific commercial film that I would want to show... at least one that I can think of at this time.

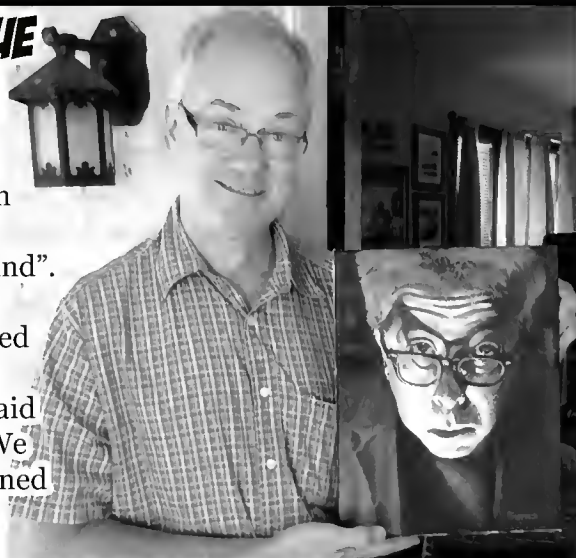
Varrati: Based on all my reading, BSOH has been pretty successful thus far, and you've put a lot of work into it to make it so... we've discussed mainly how you've gotten to where you are with the show now, but where would you like to see it go... what's the future hold for Gunther Dedmund?

Gunther: I would like to see it go to hell. No really, at the time of this writing the Basement Sublet of Horror is gearing up for its fourth season and I hope to continue the show for quite some time. Whether it is public access or internet based, I hope it will evolve into something new; there are still plenty of films in my basement to continue for many more years.

End

MEET THE COVER ARTIST FOR THIS ISSUE BILL GOFFRIER

We've been fans of his music for many years as well as his artwork. When this magazine first began production we talked with Bill and found he had an interest in the classic monster magazine "Famous Monsters of Filmland". In Bills younger days he was a fanatic reader of that magazine and even won a contest he and a friend entered (see insert below). He told us that he was also a fan of one of that publications cover artists Basil Gogos and said that he'd always wanted to do a painting in that style. We commissioned a work from him for the cover and it turned out amazingly well. Great job Bill!



Top photo,
Bill with the original
cover painting.
Right, the contest
clipping from
Famous Monsters.

Editors Note: Bill
is also one of the co-
founders of two well
known independent
label music groups,
the Wichita, Kansas punk band The Embarrassment and the alternative Boston based "Big Dipper".

AGING, MAN-THING, BLOOD-SUCKER DECLARED WINNERS OF CONTEST #99



PICTURE OF DOUG-GOING GRAY: Witchitah, Kansas, home phata star DOUG KEELING turns to dust and putty before your very eyes in a sequence which he and his makeup assistant friend Bill Gaffrier simply titled AGING. They win (between them) \$10 and a 7 Issue subscription to FAMOUS MONSTERS OF FILMLAND, as first price winners.

KANSAS/MISSOURI TELEVISION HORROR HOSTS

We've been researching the history of Kansas and Missouri horror hosts for quite some time, the purpose is to eventually put together a video documentary. The following is our current list of hosts including some background information.

Gregory Graves (Kansas City)

Shock Theater!; on KMBC-TV, Channel 9

Played by Harry Brunswick

The show ran from September 20, 1958 for around four years.

Marilyn The Witch (Kansas City)

The Witching Hour on KCMO-TV

Played by Nora Denny

The show started in 1958 and ran for around one year

Penny Dreadful (Kansas City)

Son of Shock on KMBC-TV, Channel 9

Played by Rose Marie Earp

The Host and Rodney (Wichita)

KAKE-TV in Wichita, Kansas.

Tom Leahy began his broadcast career at KFH Radio, doing a program through Wichita State University called, "This Week in History." Soon Tom's television career was born when he was hired at KAKE TV as a booth announcer in the days before tape and carts were the norm. His big break came in 1957 when KAKE TV bought a horror movie package and asked Tom if he would like to host the weekly horror fest later named "Host & Rodney". In 1960, Leahy became promotion director of KWCH TV 12 and resurrected "Host & Rodney." The sophisticated "Host" would rise again on KSNW TV 3 in 1969 and again in 1990 on FOX 24. Another highlight of Leahy's career was his starring role as Major Astro, a children's show host. The show aired between cartoons for 11 years beginning in 1962 on KARD. Tom revived "Major" in 1985 on FOX Kansas and continued on for several more years. As a result, viewers still stop Tom on the street for an autograph and reminisce about watching him while growing up and comment that their children watched him in later years. Tom's signature sign-off, "Happy orbits boys and girls," is as much a childhood memory to Kansans as sunflowers on the plains.

- Featuring The Host and Rodney, the show lasted through 1958 and 1959, Lee Parsons played Rodney

- 1960s incarnation of the show which played through the 1970s, Jim Herring played Rodney

- In the 1990's on KSAS-Fox. Tom Leahy reprised his role as The Host for a third time, John Salem played Rodney

- Tom Leahy/Wichita – Kansas Broadcasting Hall of Fame 2001

- In 2011, Tom Leahy was inducted into the Horror Host Hall of Fame.

Freddy Fudd (Wichita)

Freddy Fudd. He was supposed to be Elmer Fudd's nephew. At three o'clock on week day afternoons he sat in a tree house as he and Deputy Dusty and Major Astro took turns entertaining the youngsters on live television in Wichita. Freddy Fudd was played by a local guy named Henry Harvey. Henry was another jack of all trades when it came to broadcasting. Henry Harvey also

appeared in the Christmas holiday season as Santa Claus, he was probably more popular in Wichita with the kids during Christmas than with his Fudd creation.

Major Astro (Wichita)

KARD-TV

Airing from 1960-1973, and later moved to KSAS-TV from 1985 to 1989.

Commander 9 (Kansas City)

KMBS, Channel 9

Played by Robin League and later by Robin League, since Commander 9 worn a mask.

Dr. Greymatter (Wichita)

Played by Jim Erickson, hosting Basil Rathbone's Sherlock Holmes

Erickson imitated actor Nigel Bruce who played Watson to Rathbone's Sherlock.

Nightwatch with Ol' Flick (Wichita)

on KAKE TV

From the late 70's to the early 80's.

Following his appearance as Dr. Greymatter, KAKE TV in Wichita purchased a package of old movies and decided to show them on late night TV. Jim Erickson was chosen to become the host of the show which became "Nightwatch" with Ol' Flick. The show ran for a number of years, even going to a nearly all night format for several years.

All Night Live with Dick Wilson (Kansas City)

"All Night Live." on KSHB

KSHB-TV's All Night Live in Kansas City MO circa 1985.

Friday Night at the Frights

Edmus Scarey (Kansas City)

"Edmus Scarey" AKA "Uncle Ed" also hosted "Friday Night At The Frights" on KNXV-TV in Phoenix circa 1986

in 1986, KNXV began producing Friday Night at the Frights starring "Edmus Scarey" (portrayed by Ed Muscare), a series of decidedly campy B-movie wraparounds. Ed Muscare had previously hosted shows for KNXV sister station KSHB (channel 41) in Kansas City. Stuart Powell, general manager of KNXV in the late 1980s, coaxed Muscare out of retirement.

All Night Live with Uncle Ed (Kansas City)

"All Night Live." on KSHB 1981-1985

Played by Edward Robert Muscare

He was a radio announcer in Nevada, New Mexico and Kansas City. In Kansas City he transitioned to TV as a horror movie host; first as Mr. Mummy for KCIT, and then The Creeper at KBMA. In Phoenix in the late 1980s that Muscare was a horror movie host for "Friday Night At The Frights" at KNXV in Phoenix. His character was Edmus Scarey. "All Night Live." That show had become the station's most popular program, and was hosted during the week by Ed Muscare. "Uncle Ed" had a huge following, and every night thousands of viewers would tune in to recite the "All Night Live Creed" with him and stay up late for an evening of silliness.

KANSAS/MISSOURI TELEVISION HORROR HOSTS (CONTINUED)

Crematia Mortem (Kansas City)

Creature Feature ran from 1982-1990 on KSHB

Played by Roberta Solomon

Sidekicks Rasputin and later Dweeb

The show was syndicated and was also shown via cable in Iowa, Kansas, Missouri, Nebraska, and Oklahoma. Creature Feature ran for nine years and Crematia Mortem had large number of fans. Roberta started her career as a movie host on KSHB's "All Night Live." with Uncle Ed. She auditioned for "All Night Live," and was hired as the new host under the name "Sally Roberts." KSHB was showing horror movies on the weekends and decided to move Roberta to the weekends. Crematia appears in the 2007 documentary on horror hosts "American Scary.", In recent years she has moved on to an incredible career as a voice announcer for clients across the country. You can often hear her on major motion picture trailers. In 2011, Crematia Mortem was inducted into the Horror Host Hall of Fame.

Gustopher Glitch (Wichita)

Wichita Horror Host who became a host by winning a horror host audition contest which was advertised and sponsored by KAKE TV.

Played by Eric Branson

Air dates: 1982-83

Mr. Mummy Movie Time (Kansas City)

Mr. Mummy played by Ed Muscare at KCIT

The Creeper (Kansas City)

Played by Ed Muscare at KBMA

Friday Fright Night (Kansas City)

Hughy the Ghoul, Disembodied Skull

KCTV 5's Friday Fright Night, a local Kansas City late-night horror movie show from the 1980s, with the host Hugh Bowen laughing and that famous disembodied skull.

CURRENT HORROR HOSTS IN KANSAS:

Evelle LeChat (Lawrence & Arkansas)

Shown on Lawrence public access Channel 99

Halloween special shown on local Channel 6

In 2007 a couple of television producers got together and decided to put together a TV show that would feature the classic horror and science-fiction movies they enjoyed as youths. There had not been such a program in Arkansas for decades.

"Stink-O-Rama" (Kansas City)

Internet only

Hosted by Uncle Roy Hoggins

Stink-O-Rama is a little self-produced show, filmed in "The Cellar of No Return."

Debut: October 5, 2004

The Basement Sublet of Horror (Lawrence)

Hosted by Gunther Dedmund

2007-2009

Cox Cable's On Demand channel 113, Kansas City

Sunflower Cable, Public Access 99, Lawrence

Cox Cable channel 7, Wichita

SYNDICATED HORROR HOST PROGRAMS

Seymour ('80s)

Larry Vincent (June 14, 1924—March 9, 1975) was an American television horror host, famed for his character "Seymour," who presented—and heckled—low-budget horror and science fiction movies on Fright Night on KHJ-TV and Seymour's Monster Rally on KTLA, both local stations in Los Angeles between 1969 and 1974. He was noted for his style of criticizing the movies he presented in an offbeat and funny manner, usually appearing in a small window that would pop up in the corner, tossing a quip, then vanishing again. Sometimes he would, using blue-screen, appear in the middle of the movie, apparently interacting with the characters in the movie.

Elvira (2012) aka Cassandra Peterson

Cassandra Peterson (born September 17, 1951) is an American actress best known for her on-screen horror host persona "Elvira, Mistress of the Dark." She gained fame on Los Angeles television station KHJ wearing a black, gothic, cleavage-enhancing gown as host of *Movie Macabre*, a weekly horror movie presentation. Her wickedly vampish appearance was offset by her comical character, quick-witted personality, and Valley girl-type speech.

Born in Manhattan, Kansas, Peterson grew up in Colorado Springs, Colorado, and graduated from General William J. Palmer High School in 1969. Days after graduating, she drove to Las Vegas, Nevada where she became a showgirl at The Dunes. The Guinness Book of World Records cited her as the youngest showgirl in Las Vegas history. She had a small role as a showgirl in the 1971 James Bond film *Diamonds Are Forever*, briefly dated Elvis Presley, played a topless dancer in *Working Girls* (1973), and posed (again as a stripper) for the cover of Tom Waits' 1976 album, *Small Change*.

Joe Bob Briggs Drive-in

In 1986, as a result of the stage show, Joe Bob was asked to be a guest host on Drive-In Theater, a late- night B-movie show on The Movie Channel (TMC), sister network of Showtime.

Joe Bob's Drive-In Theater ended when TMC changed its format in early 1996. He was off the air for only four months before joining the TNT network, where he hosted *MonsterVision* for four years.

USA Up All Night with Rhonda Shear

USA Up All Night (also known as *Up All Night* and *Up All Night with Rhonda Shear*) is an American cable television series that aired on the weekends on the USA Network. The show began in June 6, 1986, and ended on April 25, 1998.

Hosts included actress/comedienne Caroline Schlitt who originally hosted the Friday night show, while comic Gilbert Gottfried hosted the Saturday night show. When Schlitt left the program in 1990, comedienne/B-movie actress Rhonda Shear replaced her on Fridays. In 1998, USA decided

KANSAS/MISSOURI TELEVISION HORROR HOSTS (CONTINUED)

re-brand itself, and canceled or overhauled many of its long-running programs - Up All Night was one of those casualties.

Commander USA

Commander USA's Groovie Movies is an American movie showcase series that ran weekend afternoons on the USA Network. The show premiered Jan. 5, 1985, and ran through 1989. It was hosted by Jim Hendricks as "Commander USA" (Soaring super hero! Legion of Decency - Retired), a wacky but slightly seedy blue-collar comic book superhero who occasionally displayed powers such as "microwave vision" (usually to prepare a mid-movie meal of fish or eggs).

Svengoolie show

Originally Svengoolie was played by Jerry G. Bishop on the show "Screaming Yellow Theater" in the '70s. Rich Koz was a fan of the original Svengoolie and began submitting jokes for the show; he eventually began a new version of Svengoolie and continues the show to this day. Available on ME-TV a broadcast nationally on local digital sub-channels with Svengoolie on Saturday nights at 9 p.m. CT.

Midnite Mausoleum (Ohio)

JCCCTV 17/22 Overland Park, KS

Hosted by Marlena Midnite

& Robyn Graves

2009 to present

Wolfman Mac's Chiller Drive-In

Hosted by Wolfman Mac with puppet Red Boney

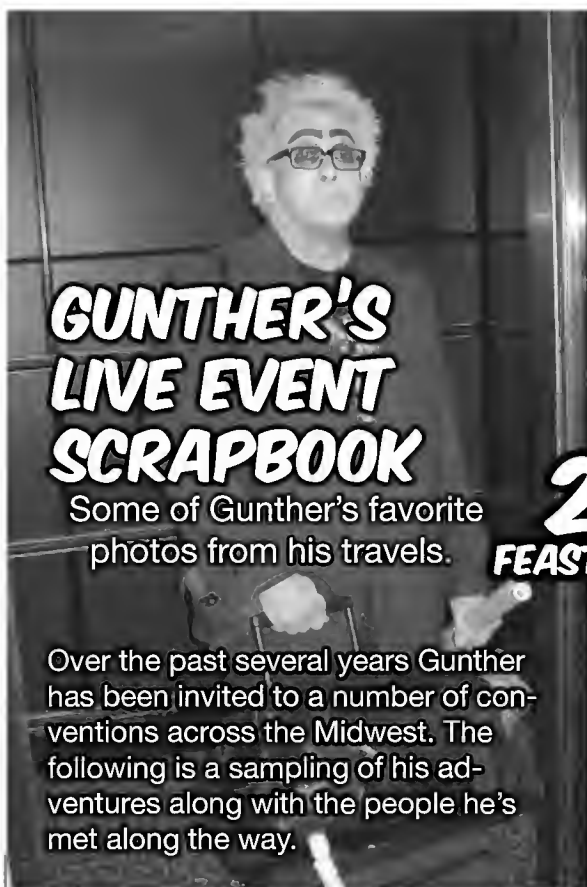
Other characters include Dancin' Torg (a robot) and Morbid Melvin (a direct rip of the '60s comic book Melvin). In July of 2007, Chiller Drive-In began broadcasting to 300,000 homes on public access and eventually was picked up by WMYD, Detroit's MyTV 20. In November of 2009, Chiller Drive-In went national on RTV - The Retro Television Network, but is no longer being broadcast.



Evelle LeChat



Gustopher Glitch



GUNTHER'S LIVE EVENT SCRAPBOOK

Some of Gunther's favorite
photos from his travels.

Over the past several years Gunther has been invited to a number of conventions across the Midwest. The following is a sampling of his adventures along with the people he's met along the way.

2007

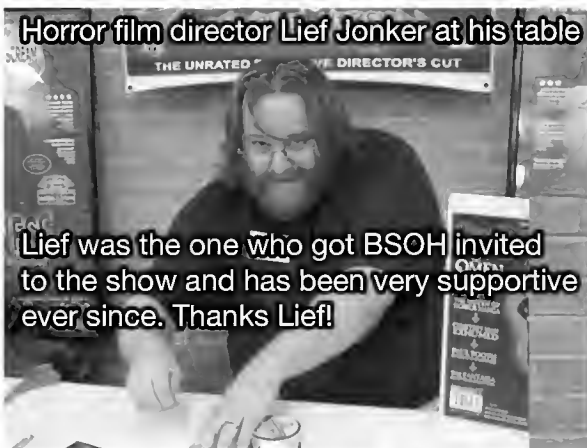
FEAST OF HORRORS WICHITA



Here's the first convention BSOH attended; the show was called "A Feast of Horrors" and was held in Wichita, KS in 2007.



Gidget Gein, the original bass player for the band Marilyn Manson. Really nice guy and very friendly too, he offered us a signed piece of his artwork.



Horror film director Lief Jonker at his table

Lief was the one who got BSOH invited to the show and has been very supportive ever since. Thanks Lief!



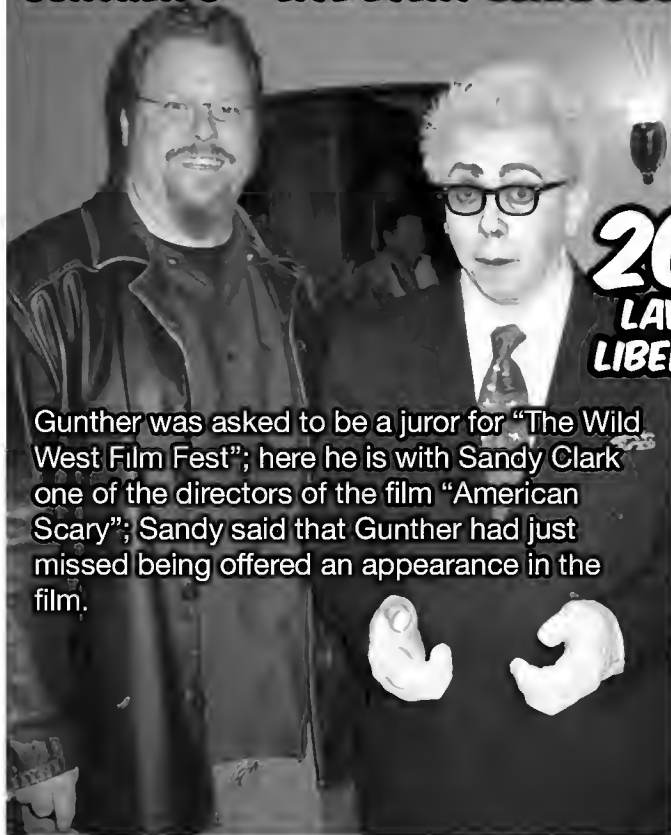
Since Gunther usually works alone, it helps to do a photo costume check before hitting the convention floor.



Kansas City horror host Crematia Mortem was also in attendance; she was really fun and gave Gunther a tutorial in proper horror host make-up.

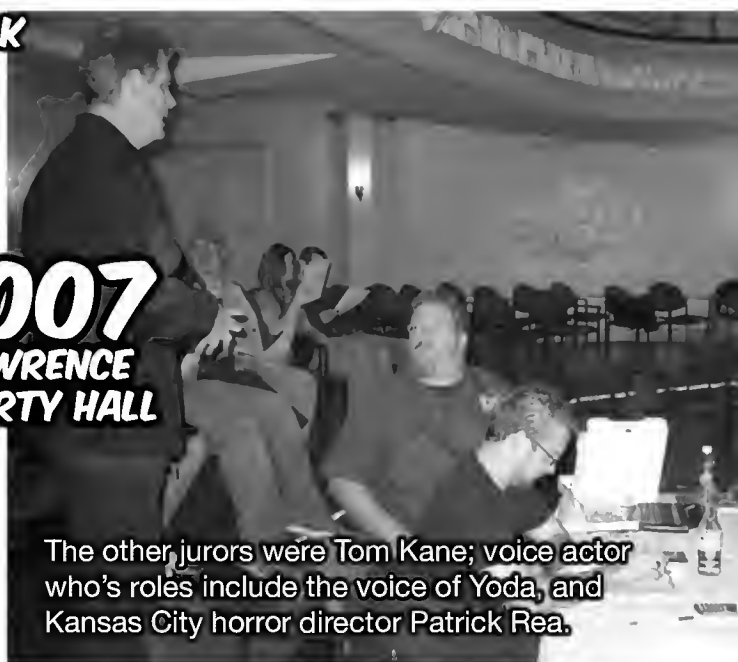
She also brought the original chandelier from the set of her TV show "Creature Features".

GUNTHER'S - LIVE EVENT SCRAPBOOK



Gunther was asked to be a juror for "The Wild West Film Fest"; here he is with Sandy Clark one of the directors of the film "American Scary"; Sandy said that Gunther had just missed being offered an appearance in the film.

2007
LAWRENCE
LIBERTY HALL



The other jurors were Tom Kane; voice actor who's roles include the voice of Yoda, and Kansas City horror director Patrick Rea.



A convention tip; always bring plenty of supplies, including lots of water and snacks.



Gunther pre-show at The Wild West Film Fest.

2010
HORRORHOUND, A SEVEN
INDIANAPOLIS SUBURBAN
HORROR



34 BSOH cameraman & assistant Tim Manning.



Tim Manning shot this photo of a very tired from traveling Gunther at Horrorhound Week-end in Indianapolis.

GUNTHER'S - LIVE EVENT SCRAPBOOK



**2010
HORRORHOUND,
INDIANAPOLIS**

Doktor Ghoulfinger from California, showing off several BSOH collector cards we made of him.



The incredible host A. Ghastlee Ghoul, dropped by our table along with his wife Suspira.



Fellow Kansan Cassandra Peterson, also known as the host Elvira, who said that Gunther looked like the illegitimate child of Bela Lugosi and Andy Warhol.



Gunther being interviewed for local television.



**2011
HORRORHOUND,
INDIANAPOLIS**

At our table with Count Victor Von Scary.



The amazing local legend Butch R. Cleaver (See our interview with Butch in issue #1).

REDO - UPDATED EPISODES, CONTINUED

has been updated with a better version of the film used to close the episode, which is also slightly re-edited to hopefully make the gag more clear.

#132/#156/204/256 "The Beast From The Beginning Of Time" Even though I said in this version that it was the complete episode in the previous version; it was still trimmed down by 10 minutes. It's now been restored to the full version, reissued as episode #156 with some extra features and new hosting segments. It was reissued again after the death of actor/director Tom Leahy to include even more stills, video interviews, and another addition hosting segment. The final update added with two more hosting segments that mention Tom Leahy's death and the publication of a book on the movie's star Ralph Seely.

#140/157/180 "Corridors Of Evil" a condensed version of Carnival of Souls was shown in this version, the re-do has restored the full version of the film with newly shot stills of a current look at the interior of the church from the film, although I still had to trim it down a bit to fit into 90 minutes including my extras. Re-issued as episode #157, then as a full two-hour version with the addition of John Clifford interviews plus new hosting segments shot in the house where the movie was filmed in episode #180.

#141 "The Atomic Brain" New version is cut using complete original film, includes two unused segments of Scott Phillips as Gunther's landlord.

#127/186 "Werewolf in a Girls Dormitory" Reissued as a full-length movie version with Gunther's dialogue of "Time share living" redubbed to say "Time Share Funeral Plots" which is more appropriate for the show, suggested by Jeff Kilian.

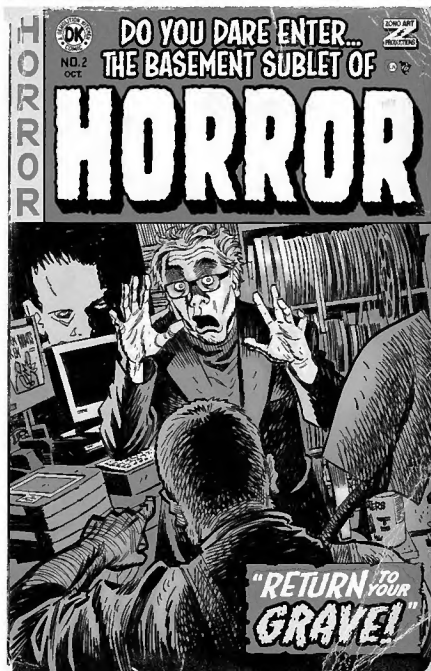
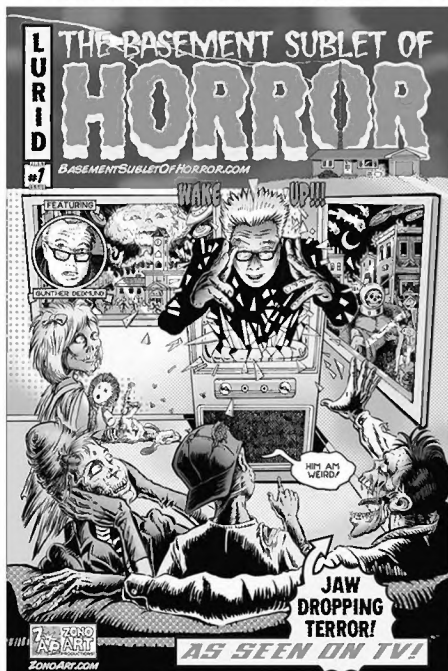
#120/185 "Santa Claus Conquers the Martians" Reissued as a full-length movie version with an elf face graphic placed over Gunther's assistants face to mask his identity.

MEET RIK VERLIN LIVINGSTON, ILLUSTRATOR FOR THIS ISSUE

Rik is long time collaborators with Demolition Kitchen, appearing in works as early as 1984. His work enhances several articles in this issue including the writings of Jon Niccum and Ben Urish. Rik's artwork is known for his surreal sense of style and the wonderful underlying humor that he brings to all of his pieces. You can see more of Rik's work on his web site zonoart.com and he is also the lead artist on The Basement Sublet of Horror comic books.



THE BASEMENT SUBLET OF HORROR COMIC BOOKS



Originally from Kansas, Rik moved to California in the early '80s, where he's shown both his paintings, drawings, and toy designs across the state. He began working in the underground comic book scene in San Francisco in the early '80s and has been published in a number of comics, anthologies, and self published books.

Look for the upcoming second issue of our comic book in Fall of 2014.

ISSUE #1
BOTH HORRIFYING ISSUES ON SALE NOW!
ISSUE #2

On the left is an ad for both of the BSOH comic books.

WE'D LIKE TO HEAR FROM YOU! EMAIL THE SHOW

Perched atop a somewhat prominent hill on the barren and monotonous plains of Kansas, there stands the sinister-single story ranch-style home with a basement room... for sublet!

THE BASEMENT SUBLET OF HORROR

A HORROR HOST TELEVISION PROGRAM FROM LAWRENCE, KANSAS

CHECK THE WEBSITE
FOR SCHEDULED TIMES
& AVAILABILITY

YOUR HOST
GUNTHER
DEDMUND

website: basementsubletofhorror.com
email: gunther@basementsubletofhorror.com
facebook.com/demolitionkitchen



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